

**Mapmakers of the sixteenth century and their maps : bio-bibliographies of the cartographers of Abraham Ortelius, 1570 : based on Leo Bagrow's A. Ortelii Catalogus cartographorum**

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## Jean Jolivet

Joannes Joliuetus

THERE IS NO BIOGRAPHICAL INFORMATION ABOUT Jolivet. We know only that he probably was born in Bellac, was a prebendary or secular priest, and served Francis II as a cartographer. Prior to this century, it had been known from manuscript records that Jolivet had presented Queen Margaret of Navarre with a six-sheet map of Berry in 1545, but no copy had ever been found; consequently no one knew whether the map was printed or in manuscript. Then in 1907 a copy was discovered in the library of the Sorbonne, bound into a composite atlas with other sixteenth-century maps, most of them Italian. The map was engraved and contained the surprising information that Jolivet had made an even earlier map of the Holy Land.

In a note on the view of Bourges at the bottom of his map of Berry, Jolivet wrote "Do not be astonished if you notice a difference in the orientation of this map, because I did it to provide the most advantageous viewpoint, as in the [44/1] map of the Holy Land (which is unjustly attributed to a certain Brochard) where I have drawn Jerusalem without its usual elevation." Christiaan van Adrichem, the great sixteenth-century chorographer of the Holy Land, refers in his list of maps (1592, 111) to "a delineation and description of the city of Ierusalem and of the land of promise, most exquisitely done by Bonaventure Broccard, in

the year 1544," but no copy of the map has ever been found (cf. 15/1 above). Jolivet was very likely responsible for the drawing or engraving of the map that won such high praise from Adrichem, who knew his maps. This supposition is especially plausible because, while Brochard is otherwise completely unknown as a cartographer, Jolivet's other maps proclaim an extraordinarily talented cartographic draftsman, certainly among the finest working in France at that time.

The map of Berry is untitled but does bear Jolivet's name.

44/2 [1545] *A Bourges par M. Joh. Jolivet*  
*Pre[h]end[re].*

Copper engraving, 850 x 880 mm on six sheets.

REFERENCE: Vacher 1907.

LOCATION: FPS (only copy known).

As on his later maps, Jolivet wraps his texts around the geographic information. The top border contains the note to the reader and the dedication to the queen of Navarre; the bottom border has a table of latitudes and the view of Bourges; and the side borders contain engravings of ancient coins, notes on the size of the diocese of Bourges and the method of making measurements on the map, and another note to the reader signed by Jacques Thiboust. Based on Jolivet's note about measuring distances on the map, Vacher believed that the

map had been made using a kind of triangulation based on itinerary distances. Knowing the distances between three towns, one would describe arcs with a compass from two points, thereby fixing the location of a third. This procedure would form the first triangle from which the map would grow. These locations would, of course, not be exact since the itinerary distances ignore turns of the road, but they would provide a fairly good framework for a map.

Jolivet's third map, of Normandy, dates from the same year.

- 44/3 [1545] *La carte generale du pays de Normandye*, par M. Ian Jolivet Phre. 1545.  
Manuscript, 920 x 1370 mm on two sheets of vellum.  
REPRODUCTION: Le Parquier 1900 (full size).  
REFERENCES: Marcel 1897, 390-91; Le Parquier 1900; Hervé et al. 1974, no. 62.  
LOCATION: FPBn (only copy known).

This map is beautifully executed, with a decorative border and finely drawn figures around a blank cartouche.

The fourth map, of Picardy, is undated.

- 44/4 [ca. 1559-60] Woodcut title at top center: *Description de la haulte et basse Picardye*. Letterpress note to reader at upper right (15 lines) concludes: *A Paris par Olivier Truchet, Rue Montorgueil, au bon Pasteur. Avec privilege du Roy*.  
Woodcut, 388 x 538 mm.  
REFERENCE: Marcel 1902.  
LOCATION: FPBn (only copy known).

Truchet, who engraved and published the map, cannot have been its author. Marcel supplied the dates and attributed it to Jolivet on the basis of similarities of layout, design, and toponymy between it and Jolivet's map of France.

In 1560 Truchet published the first edition of what was to be an enduring and influential map of France.

- 44/5 [1560] Letterpress title above map: *Nouvelle description des Gaules, avec les confins*

*Dalemaine, et Italye*. Woodcut lettering surrounding map: *Ioannes Jolivet inventor. 1560. La terre et le contenu d'icelle appartient a l'eternel avssy le monde et ceulx qui y habitent. Psal. 24. Letterpress in cartouche at lower right: Avertissement. Pour aiesment cognoistre les provinces et villes metropolitaines. . . . A Paris, par Olivier Truchet, Rue montorgueil au bon pasteur. Et Richard Breton, rue S. Jacques, a l'ecreuisse.*

Woodcut, 775 x 489 mm on four sheets.  
REFERENCES: W. Ruge 1904-16, 5: no. 46; Denucé 1912-13, 1: 54; Lavis-Trafford 1950, 70; Dainville 1964.

LOCATIONS: The only copy known, in the Stadtbibliothek, Breslau, was apparently destroyed during World War II.

In the Terza Loggia (called the Loggia Bella) in the western wing of the Vatican is a [44/5.1] mural map of France clearly copied from Jolivet's map. The map is considerably larger than the original, measuring 2150 x 3340 mm, and was executed by Etienne du Pérac and Antonio Vanosino between 1560 and 1565 (Almagià 1955, 3-5). Dainville (1964, 47), comparing the mural with the maps of 1570 and 1578 (44/5.3 and 44/5.4, below), concludes that the original painting was later corrected with reference to a new edition of the map in an intermediate state. The mural map is described by Almagià (pp. 9-11) and reproduced by Almagià (pl. 3) and Dainville (fig. 4).

La Croix du Maine (1772-73, 1: 522) cites an [44/5.2] edition of 1565 published in Paris by Alain de Mathonière and others. Another edition (at least the third) from the same wood-blocks dates from 1570 and has a revised letterpress title and imprint.

- 44/5.3 [1560, 1570] *Vraie description des Gaules, avec les confins d'Allemagne, & Italye. . . . A Paris, par Marc du Chesne, rue Fremontel, à l'Estoile d'Or, 1570.*  
REPRODUCTIONS: Almagià 1955, 10; Dainville 1964, fig. 1; Pognon 1974 (color).  
REFERENCE: Lavis-Trafford 1950, 70; Dainville 1964, 46-47.  
LOCATION: FPBn (only copy known).

(The woodcut date in the lower border, following Jolivet's name, has also been changed to 1570).

The first reduced-scale adaptation of Jolivet's France was apparently that of Ortelius.

- 44/5.4 [1560, 1570] In upper margin: *Galliae regni potentiss: nova descriptio, Ioanne Joliveto auctore*. Note to reader (16 lines) in large cartouche at upper right. Below this cartouche: *Cum privilegio*.  
Copper engraving, 345 x 500 mm.  
IN: Ortelius, *Theatrum*, 1570-1612 (cf. 1/14 above).  
REFERENCE: Dainville 1964, 50.

As mentioned above under 44/5.1, Dainville postulated the existence of an edition of the map later than 1570 but before 1578. No evidence of such an edition of the large map has come to light. The small and simplified woodcut in Münster's *Cosmographia* is reduced from Ortelius's engraving.

- 44/5.5 [1560, 1575] *La Description generale de toute la France*.  
Woodcut, 340 x 510 mm.  
IN: Münster 1575, 1: 160.  
REFERENCE: Dainville 1964, 50.

The edition of 1578 is known in only a single copy.

- 44/5.6 [1560, 1578] Letterpress title as 44/5 above. Date following Jolivet's name in border now 1578.

REPRODUCTIONS: Dainville 1964, fig. 2; Rochat and Moël 1978, pl. 1 (color); Jolivet 1981 (color); Archives nationales 1987, no. 38 (color).

REFERENCES: Dainville 1964, 46; Rochat and Moël 1978, no. 58.  
LOCATION: FPAn (only copy known).

No publisher's imprint appears on the map, but the numerous additions and corrections bespeak a thorough revision.

Finally, the Jolivet map was engraved again, once more from the Ortelius version, for Maurice Bouguereau's atlas of France.

- 44/5.7 [1560, 1594] *Galliae regni potentiss: nova descriptio, Ioanne Joliveto auctore*.  
Copper engraving, 335 x 480 mm.  
IN: Bouguereau 1594.  
VARIANT EDITIONS: FPBn possesses three maps very similar to this, one dated 1589.  
REFERENCES: Dainville 1964, 50; Pastoureaux 1984, 82, no. 3.

Perhaps one day more will be learned about the career of Jean Jolivet, whose map of Berry includes these lines of praise from his friend Jacques Thiboust:

You see Berry in stately perfection  
In this map of the region and the duchy,  
Distance, place, diocese, election,  
Which no one has shown so well before.  
Jehan Jolivet made this pioneer work  
In a few days, and there is no craftsman,  
Painter, or sculptor better able  
To please the eye of every reader.